

THE QUAVER,

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And Exponent of the Letter-note Method.

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[One Penny.]

THE LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That METHOD involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the STAFF-NOTATION, taking it all round, is the BEST yet invented, affording peculiar advantages to the PLAYER, and also to the SIGHT-SINGER who understands his work.

3. That the best systems of sight-singing are those founded upon the TONIC DO principle, because the KEY is a mere accident, but the SCALE is the TUNE, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed LETTER-NOTE, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct INTRODUCTION possible to the staff notation, because the Pupil is trained from the OUTSET by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the AID derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as LEGITIMATE and ADVANTAGEOUS as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the YOUTHFUL and the UNSKILLED, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



Music in China.

ONCE upon a time—as all fairy tales begin—the celebrated philosopher, Kung-fow-tse, made a journey to the kingdom of King, to receive instruction from a musician, named Liang, whose reputation was extraordinarily great. It was said that he had retained the good old traditions, and that, by his science, he rendered credible the musical miracles attributed to antiquity. The philosopher was impatient to know a man so remarkable, and to perfectionate himself in the first of arts. Kung-fow-tse was received among the disciples of Liang, and listened to his lectures. The master soon perceived that the new-comer was no ordinary pupil. He sought an opportunity to converse with him, and after a few moments he ordered his attendant to bring the great lyre named *kin*, an ancient instrument invented by Fou-Si, first Emperor of China. "Listen attentively," he said to Kung-fow, "to the melody I shall play." Kung-fow concentrated his attention, and the chords began to vibrate. At every note of the lyre the young philosopher redoubled his attention, and fell into a state of ecstasy, which remained even when the musician had ceased. "Enough for to-day," quoth Liang, astonished by the profound impression made on his disciple.

For ten successive days the master played the same melody to his pupil, and Kung-fow practised it after Liang. "Your manner of playing does not now differ from mine," the master said, "It is time for you to practise something else." "The humblest of your disciples," said Kung-fow, "dares to ask that you permit him still to practise that piece. It is not sufficient to play it correctly, like those who trace the lines of a figure, without knowing what the object represented is. I wish to find out the sense of the melody, to penetrate the idea of the composer, and I confess that, in spite of all my efforts, I have not yet succeeded." "Well then," replied the teacher, "I give you five days longer to clear up that point." The five days elapsed. Kung-fow presented himself to his master and said, "I begin confusedly to understand the spirit of this music; it is still obscure, like objects seen through morning mist. Grant me yet five days, and if I do not succeed, deem me unworthy of the study of music." The time was granted; five days passed; Kung-fow presented himself with a glad countenance. "I have found what I sought," he exclaimed. "I am like one who has scaled some tall mountain and now descends beneath him the surrounding country. I see

what the music contains. By attention and perseverance I have succeeded in discovering the intention of the author. All the sentiments felt by the author I have felt while interpreting the work in which he has enclosed them. I seem to see, to hear, to speak with him. He is a man of moderate stature, whose visage—somewhat lengthened—is of the colour lying midway between fair and dark; his eyes are large and full of sweetness; his aspect is noble; his voice sonorous; all his person breathes virtue and imposes respect and love. The man, I am sure, is the illustrious Wen-wang." Liang prostrated himself before his pupil. "Yes, Wen-wang was the author of this music. Your penetration astonishes me. You have nothing more to learn of me. You are a sage. I aspire to the honour of being your disciple."

Is not this singular and well-authenticated scene marvellous? Who, in our age, would think of attributing to music such precision? The enthusiastic partisans of modern music could not profess to discover from a piece of music the colour and expression of the composer's eyes without running the risk of being called mad. And five centuries before our era such an affirmation made one of the most celebrated musicians of the Celestial Kingdom bend the pregnant hinges of the knee. What was this piece of music on which the great philosopher passed so many days of meditation? It could not have any relation to the simple and very monotonous melodies which now form the staple of Chinese music. Wen-wang reigned 1,154 years before our era. Music had degenerated in the time of Kung-fow-tse, or Confucius, for, as we have seen, Liang was justly celebrated for possessing the antique traditions and effects.

Long before the reign of Wen-wang, music was honoured. You-Li, the most mythical emperor, invented the first instruments. In the reign of Hoang-ti, who lived 2,698 years B.C., the laws of musical sound were established, and the fifth year of Hun (2,250 B.C.) saw an imperial decree that divine worship should commence with the execution of the music called *lin-chao*. This music was divided into nine parts, and was accompanied by a dance. Hun, perhaps, was the author, for he was a great musician and composed many hymns. He established an academy of music, *tian-yo*, and confided the direction to Kon-ci, a great artiste of the day. "Kon-ci," said the Emperor, "I name you superintendent of music; teach it to the sons of the princes and nobles; by means of this art make them

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sincere, affable, kind, and sober, educate their spirits, preserve them from pride, translate your thoughts into verse, compose songs of diverse tones and adaptable to musical instruments. If you observe the eight modulations, and do not confound the various modes, men will be in accord with the superior spirits." Kon-ci replied to the Emperor in some verses which are very curious on account of the numerous instruments they mention, and the light they throw on the musical organization of the period. The verses are as follows:—"When the sonorous stones resound (*Ki-con*), when the great lyre (*kin*) and the guitar (*see*) vibrate, when the human voice is heard, our ancestors present themselves, however remote the time when they departed. The son of Emperor Yao mounted his throne, his vassals did him homage. The grave sounds of the flute and tambourine (*too-kou*) began and ended at the same time, so the *Telou* and the *yu* (pieces of sonorous wood). The *yang* (Pandean pipes) and the chimes sounded merrily. The birds and beasts were gay, the phoenix flapped her wings when she heard the nine sounds of the mode *siao-chao*. When I strike my sonorous rocks with sweetness or with force, the wild beasts leap for joy. Good intelligence reigns among men."

This programme of the symphony will give some idea of the state of the art. In the time of Chan, it was complicated and determined by severe rules; it was the art *par excellence*, by which the people could be governed. Bad music could ruin the empire. In an elegy written in the reign of Chan, "The Elegy of the Five Sons," it is said that the love of bad music is one of the six defects which could destroy a kingdom.—*Monday Popular Programme.*

Singing and Health.

A RECENT number of the Russian *Journal of War-Medicine* contains a contribution from the pen of Doctor Vasilieff on the influence of singing on health. The theory he sets forth in the article that singing is the natural preventive of ailments of the chest is not a new one, but it assumes freshness in his hands from the circumstance that the data he gives in support of it are mainly collected from native sources. Among Russian peasants, whose broadness of shoulders is proverbial, diseases of the chest are not common, but where cases do occur the doctor finds that the greater part of the sufferers are persons who have failed to use their vocal powers. The children of peasants brought up in the stifling dens and ill-ventilated workshops of Russian cities are extremely subject to chest complaints, and have afforded abundant data to Doctor Vasilieff. From these he comes to the conclusion that of two lads, one doing light work and using his voice, the other powerfully exerting the muscles of his arms but not exercising his throat, the former is more likely to escape consumption than the latter. Doctor Vasilieff would have more attention paid to singing at

schools, and he holds—and many people subscribe to his opinion—that much information now imparted to infants in dull and disagreeable prose might be taught more quickly and pleasantly if turned into poetry and adapted to lively vocal music. The doctor mentions that many of his profession advocate the playing of the pianoforte as an excellent exercise for females, but in his opinion it only benefits a few unimportant muscles of the hand and arm and leaves the chest untouched. Were singing as much practised as playing instrumental music—and the doctor sagely observes that a man's own vocal instrument costs him nothing—the national health would benefit, "although the German piano trade might suffer a loss." Further, it will be a consolation to persons to whom the gift of silence is denied, and who are constantly taken to task by such writers as Thomas Carlyle, that "talkative people are less predisposed to consumption than those who are taciturn and despise their voice." The most valuable fact, however, is one sifted from an immense number of statistics, and expressed in the assertion that "during the last 25 years not a single singer has died of consumption at St. Petersburg, although that disease has outstripped all others, and now holds the first place among the causes of death in the Russian capital."

Musical Standard.

We regret to announce that Sir John Goss, Mus.D., composer to Her Majesty's Chapel Royal, and late organist of St. Paul's Cathedral, died on Monday, May 10th, after a long illness, at his residence, Lambert Road, Brixton Rise, London, in the 80th year of his age. His remains were interred at Kensal Green Cemetery on the 15th, the funeral service having first been read over the coffin in St. Paul's Cathedral.

Music in Schools.

DR. HULLAH has recently returned from a three month's tour, during which he inspected a large number of continental schools with a view to obtaining information respecting the condition of musical tuition and the methods used therein. His report, which has been printed for the House of Commons and can be procured for a few pence, is somewhat lengthy; but the following memorandum appended is short, and the suggestion contained is worthy of consideration by "all whom it may concern":—

Considerable indifference to the condition of musical instruction in elementary schools prevails generally among musicians of the higher order throughout Europe. It is very desirable that this indifference be removed, at least among ourselves; for an increase of musical skill among the people would certainly bring with it an increase in the number of readers of good musical works and of hearers of good musical performances, alike to the advantage of the people, and Art itself, and its professors.

The first step toward the removal of this indifference would seem to be the giving to such professors interest and occupation in the carrying out of such instruction, (1) by bringing teachers in elementary schools more directly under their influence, and (2) by placing under

their direction the inspection of the musical work done in such elementary schools.

The Royal College of Music, at present in contemplation, presents a field wherein both these means might be applied.

There are now in England, Wales, and Scotland, 51 training schools for schoolmasters and schoolmistresses, in all of which vocal music, and in some instrumental, is taught. I propose:—

(1.) That from these training schools a selection of a limited number be made annually of those students who, at the end of their two years' training, shew the most skill in and aptitude for music; and that these be placed in the Royal College during a period not exceeding 12 (?) months, for the purpose of carrying further their musical studies, in classes expressly arranged for them, and otherwise participating in its advantages. These students would at the close of their residence, receive testimonials of their qualifications as musical instructors, and should then be placed in large towns

or other centres, in which they might teach music in the upper classes of elementary schools, and aid and direct the teaching in the lower.

(2.) That annual inspections of schools so taught be made by or under the direction of the professors of the Royal College, and that the annual grants for efficiency in music now made by the Education Department be in future awarded to each school on the reports of such professors."

M. Alexander Guilman is going to inaugurate the third year of the organ recitals at the Trocadero by four grand concerts, which will take place on Thursday the 20th and 27th of May, and the 3rd and 10th of June, with the assistance of eminent artists. The attraction of these interesting concerts will this year be further increased by the performance of Handel's concertos for organ and orchestra, and which have never yet been executed in Paris. M. Colonne will conduct the orchestra.

The Management of Voluntary Choirs.—(Concluded from page 42.)

By C. J. FROST.

ANOTHER important subject requiring vigilant attention is clear pronunciation. This is one of the subjects least looked after by young choirmasters, though it is really of the very highest importance. I have occasionally gone into churches where they have an efficient choir, and, having no prayer book with me, have tried to follow the psalms; but, though knowing them, as it were, by rote, I have often had much difficulty in doing so, as the words were so slovenly pronounced. I would advise my younger friends to look most carefully after the consonants in the pronunciation of their choristers, spelling the words over to them as they mispronounce them; nothing opens their eyes to their own mispronunciation or omission more than that, and you surprise them in thus pointing out the utter nonsense they sometimes sing. For instance, when they sing "And gross *dockness*, the people," if you explain to them that it is *d-a-r-k*, dark, *d-o-c-k*, dock, they can see their fault much more readily than if you sang the word as it should be pronounced fifty times. The same may be said of such words as *angels* for *angels*, *vervently* for *servently*, *zee* for *see*, etc., and especially the omission of the aspirate "h."

Akin to this subject is that of giving proper instruction for taking breath. A great deal of unnecessary gasping for breath would be avoided if you gave, and insisted on, the observance of a few general rules such as these:—That the breath be taken, in hymn, at the end of every other line: or, when sung slowly, or, in case of hymns with long lines, at the end of every line. In psalms, that it should be taken at the colon and at the end of each verse, and in the case of long recitations,

nowhere where there was not a stop of some description." As far as you can, steer clear of solos amongst the adults, for it is manifestly the cause of much ill-feeling in voluntary choirs. It is an exceedingly difficult matter to convince a man who has a high opinion of his own capacity as a soloist, that his is not the voice most suitable for the interpretation of a certain solo; and the result frequently is that he takes it as a personal slight on your part towards himself, or else its equivalent, a favour shown to another. Endeavour to meet such difficulties as far as possible, by leading them to see that as they all work together with one object, that of singing the praise of the glory of God, it is wrong to seek self-glorification by those means. As a wholesome change, and one that would afford considerable relief from the rehearsal of music written for soprano, alto, tenor, and bass, the practice of one or two pieces for boys' voices only, and for men's voices only, is to be much recommended.

The next subject, and to this I would exhort all choirmasters to pay special attention, is discipline. I would say, maintain sound discipline at any cost. To do this you must first insist on punctual and regular attendance at all services and practices. The first essential to securing this desirable end is, of course, punctuality and regularity in your own attendance. If you are in the habit of keeping your choir waiting ten minutes or a quarter of an hour at the practices, your reproof for their unpunctuality will carry little weight, and it will result in your being able to do no serious work with them, or, at least, that your work will be much more laborious and produce less result than it would other-

wise have done. One such choirmaster I remember very well, who used frequently to come some fifteen or twenty minutes after the appointed time, and his choir, who had been assembled all this time, would then see him walk up the church as deliberately as if he were a quarter of an hour too soon, and in the most *nonchalant* manner take off his gloves and read the inscription on some memorial tablet as he passed up the aisle. I need scarcely add that his control over his choir was about as little as it could possibly be. Irregularity in attendance is one of the greatest drawbacks existing in connection with voluntary choirs.

Fines can scarcely be inflicted when nothing is paid to the members to deduct fines from; but a well-kept register of attendance will be found not only useful, but almost necessary for reference; and if a summary of each member's attendance be periodically announced, and a few remarks made upon them, especially in praise of the regular, a healthy effect is frequently produced.

In the second place, your discipline must be exercised by insisting on the fullest attention being paid to every word that you say, whether it be to the choir as a body or to any member individually; and, in the third place, by insisting on full attention to your beat. The latter you will not find difficult to get when the music is fairly well known, but it will tax the perseverance and patience of the choirmaster to attain this when the music under rehearsal is less familiar. For every choirman, in that case, is so apt to give so much attention to his music that he can spare none for the conductor's beat. Some you will find most anxious to beat time on their own account to the great annoyance of their neighbours. This must be at once suppressed. It would not be out of place here to say, endeavour to make every man a leader. Frequently one in each part is found who takes the trouble to count his rests, and start firmly on his first note. The others in the same part gradually discover this, and then are too indolent or indifferent to take the same trouble themselves, and consequently fall in with their leader on the second or third note. In order to remedy this, single out those who so act, and get them to sing a few bars in which a lead occurs, each one by himself. The result will be utter failure, and you thus practically show them their incapacity to take up the point in question. Enlarge to them upon the weakness of thus allowing themselves to be led like children in leading strings; tell them that a first note man is worth forty followers at any time. All

this is, of course, attended with a certain amount of difficulty, and must be done most carefully to avoid giving offence; but it is well worth the risk. But this bad habit can be conquered in all by a fair amount of tact and perseverance on the choirmaster's part; and I need hardly add that the gain in precision of attack repays a hundredfold the trouble taken to secure it. And I firmly believe all choirmen whose services are worth retaining appreciate trouble thus taken with them, though it may be at the expense of having their weak points occasionally shown up. It is by such means as these that you gradually earn a good name for your choir; and, by being particular in such respects, get that prestige which makes it a privilege to belong to your little regiment of vocalists.

A choirmaster who is discreet in such matters has an inestimable advantage over one who lacks that discretion, and who will sometimes lose his most regular and useful member through want of judgment. Judgment and discretion are two of the elements most necessary to the successful management of a voluntary choir, and will assist towards keeping your choir together much longer than would a blind enforcement of a definite set of rules. Rules, nevertheless, are most useful and necessary in their place, but only when enforced with judgment and tact.

Before bringing my somewhat rambling paper to a conclusion, I would like to suggest the adoption of a set of rules for the management of a voluntary choir, and which might be made to take somewhat this shape:—

1. That every member of the choir be a member of the Church of England, and be expected to conform to the general practice of the choir, and as far as possible to set an example of reverent devotion to the rest of the congregation.
2. That the musical competency of a candidate for admission be determined by the choirmaster, and that his election be by vote at a general meeting of the choir, which should usually be held after an ordinary practice—the election to be subject to the approval of the vicar.
3. That any member intending to absent himself from any of the services give notice of the same to the choirmaster at least two days before the full rehearsal for those services, so that arrangements may be made with an honorary member to fill his place.
4. That, to support the dignity of the choir, each member on leaving should send in his resignation.
5. That the choirmaster have the power to invite an honorary member to take the

place in a service of any member who has been absent from the previous practice.

6. That members be required to attend regularly the weekly rehearsal, also those additional practices which the choirmaster may deem it necessary, in the interest of the well rendering of the music, to hold; and that, as the efficiency of the choir depends upon the punctuality and regularity of its members at the practices, all shall attend the meeting fixed for practice, punctually and regularly, unless excused by the choirmaster, who shall keep a book in which attendances shall be duly recorded.

7. That the following officers be appointed annually by election:—(1st) treasurer, who shall take charge of all moneys and pay all accounts in connection with the choir, and render an account of the same at an annual meeting; (and) secretary, who shall attend all meetings of the choir, take minutes, write all notices, choir papers, etc.; (3rd) librarian, who shall take charge of and keep in order all books and music belonging to the choir.

8. That it be competent for the vicar and members of the choir to elect honorary members.

9. That it be competent for the vicar, of his own accord, or at the request (in writing) of any two members, to call a general meeting of the choir, giving not less than seven day's notice.

10. That, in the absence of any funds forthcoming from the churchwardens or of any subscription list for the purpose, special services be held periodically for the purpose of raising a fund to meet special expenses incident to the choir.

11. That all honorary members be requested to assist on all festival days, and to be present at the practices necessary for the same.

The successful management of a voluntary choir must be confessed to be an exceedingly difficult matter, and is a subject upon which a great deal of experience must exist, from the narration of which I am sure we might all gain useful knowledge.

I should be sorry indeed if any one went away with the idea that the adoption of such measures as I have had the pleasure of laying before you would *guarantee* a good result, for no greater delusion could take place; they are merely put before your notice as possible assistants towards a desirable end.

Some portion of the remarks I have made, especially those that bear on the subject of choir training, will apply to paid as well as to voluntary choirs; and I fear that all I have said tells you little or nothing you did not previously know. But if by its means any choirmaster is led to take action for the improvement and welfare of his own choir in any one point to which I have directed your attention, I shall feel that my words have not been spoken in vain.

Saturday Musical Review.

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7, Medburn Street, Oakley Square, London, N.W.

The Pioneers of the Singing Movement.—(Continued from page 57).

WAITE AT WORK.

BY A LETTER-NOTE TEACHER.

DOUBTS having been expressed as to whether Mr. Waite taught sight-singing at all, I shall now endeavour to demonstrate the fact; and in so doing must crave the reader's pardon for what may be deemed egotism in referring to my own experience once more. But although there is every reason to believe that my experience was that of many more, I can testify with absolute certainty in my own case only; and the testimony of a credible witness is at all times more valuable than hearsay evidence.

At page 43 I stated that Mr. Waite undertook to give instruction sufficient to enable any ordinary ear-singer to read a hymn-tune.

I forget the precise terms of the announcement, but most distinctly remember going to Finsbury Chapel with the impression that Mr. Waite promised this; that if he could accomplish it, he was a wonderful man; but if not, he had promised too much. My memory is also a good deal at fault regarding the precise routine of the instructions and exercises; but "to the best of my recollection" the former included time and the time-symbols, sufficient at least for the tunes sung that evening, also tune, in the shape of lucid explanations of the scale by means of a diagram, the key-note, and the fact that the essence or elements of all tunes were reducible

to the seven sounds of the scale. The exercises practised the scale to the seven numerals; the tunes were, in like manner, sung to numerals printed underneath the notes. In addition to which the pupils were taught to *spell* every unknown interval, as already explained. I have stated what accompanied the lessons—the warning or caution that pupils must *work*—together with the incitements to exertion which Mr. Waite placed before his hearers; and in judging whether such tuition could be effectual, we must take these facts into consideration, and remember that Mr. Waite's method consisted mainly in making the pupil act as his own teacher. The result in my own case was that within the specified time I was able to read my part in a simple hymn-tune; and my impression is that I could accomplish this without the aid of the numerals appended to the notes. I cannot state how early in the course of lessons I began to feel some reading power, but am certain as to the fact above mentioned, and believe further that by taking advantage of Mr. Waite's direction as to spelling, and liberty being given to break the time for this purpose, I was able to battle my way through a tune at an earlier period in the course of lessons. And it must be evident to every teacher that Mr. Waite's plan of spelling the intervals could not fail to be effectual, provided only the singer did not "lose the key"—a contingency inevitable, perhaps, during the first few attempts, but easily avoidable after a little practice. Mr. Waite had quite prepared me to expect a few tumbles, and having enough self-conceit to make me feel it would never do for *me* to fail, I soon acquired the facility and confidence necessary to deal with each difficulty as it turned up. I had a few rather awkward tumbles, though. In particular I remember an upset the relation of which will show that, although my theoretical knowledge was infinitesimally small, I yet had a certain degree of reading power, and was able to use the little light I possessed. Very early in the course of my studies, probably not long after Mr. Waite's term of lessons was concluded, the alarming question occurred to me—this principle is evidently right enough for psalmody, but will it answer for secular music? The existence of such a doubt at all shows I knew next to nothing of music, and yet I *felt* able to read a certain kind of music. Anxious to solve a doubt so terrible, I tried whether the ideas of tune and time existing in my mind corresponded to the notes of some popular airs: unfortunately, through my rendering being different from the printed

copy, they answered only partially. This was unsatisfactory; so to subject the matter to a crucial test, I prevailed upon a musical lady friend to put my feeble powers to the proof. The lady selected "Here in cool grove:" I agreed to try—courage certainly, but it was the courage of ignorance. During the first four measures the treble and bass, sung as a duet, went admirably; but just as I was congratulating myself (saying mentally, like Moschelle's village choristers, "So far there's nothing wrong"), treble led off suddenly with the quicker movement in six-eight time—a movement so lively and frolicsome compared with the staid psalmody to which I had been accustomed that it was quite a lost coach. What with the jumping, springy, india-rubber sort of rhythm, as delightful to listen to as it was difficult to get hold of, and what with the "taking up" of my part under such novel conditions, it was a hopeless case, and the whole business reminded me very painfully of my first futile attempts at catching a grasshopper. This was most unsatisfactory: Mr. Waite never led me to expect anything of *this* kind, I thought. Half in despair at my incapacity, half in delight at the new and unexplored art-fields which lay before me, and wondering how a lady so greatly my senior could display so much vocal agility while I had so little, I laid the book down, and reluctantly announced my inability to hop-hop hop-hop in that fashion. Pitying my disappointment, the lady, after a question or two respecting the number of my lessons and the nature of my studies, and perhaps calling to recollection the length of time she herself had spent in preparing the glee, remarked that possibly this piece was a little too difficult. I had a feeble consciousness that it was. Turning over her portfolio once more, the lady handed me a shorter and quieter-looking composition in simple time, with the parts holding well together, and suggested it as a preferable sight-singing test. Once more I agreed to try, but less confidently this time. Carefully adjusting my "Cogdalebloc," and taking my bearings very deliberately—glancing along the music to ascertain what was coming—I started fair, and am happy to say a short spin brought us to the winning post in safety and triumph. This was my first experience with a sight-singing test: it cured me of self-conceit, but taught me the value of self-reliance, and it also proved that Mr. Waite's method could accomplish what its author promised.

But the reader will ask why, if Mr. Waite's method was a good one, it does not remain to the present day? The answer is not far

to seek: the method was not permanently successful for the two following reasons:— (1) Mr. Waite did not go *far enough*: he did not carry out the method to its legitimate consequences, by providing instruction and exercise books and all the other appliances of a method; and, instead of giving the people what they wanted—oceans of cheap and easy secular part-music—he confined his movement to psalmody, consequently, the religious enthusiasm which carried everything before it having expended itself, and the tunes having been learnt, those pupils who wished to persevere with their studies were perforce obliged to go elsewhere. (2) Mr. Waite, or his advisers, went *too far*: for certain reasons a new tune book was prepared, bearing the same title, but with new harmonies, the old “Hallelujah” being withdrawn; the result of which was that pupils who had, as Mr. Waite requested, “mastered all the harmonies” of the latter work, and “taught others to sing them,” were compelled to unlearn, and still worse to unteach, to relinquish a bass, tenor, or alto with which they had become familiar—a proceeding which, to a psalmody-amateur, is like drawing a tooth—and to begin anew the work of training a congregation to sing the tunes in full harmony; the thing was simply impossible, for, although a new book might have been very acceptable where it was wanted, the withdrawal of the old was nothing short of a *calamity* to those who were content with it.

These causes, combined with the fact that *Tonic Sol-fa* followed close upon the heels of Mr. Waite's method, supplying each and every public want in a manner quite as popular, are more than sufficient to account for the non-endurance of the latter. But, although Mr. Waite's books may be out of print, and his method almost forgotten, his *principles* are not dead; he believed and taught that the staff-notation, aided by numerals or sol-fa initials, is the best notation for educational purposes, and, as evidenced by the sheet in which these remarks appear, this principle is living and thriving at the present moment. May its modern representative thrive for many a year to come; for if any credit whatever is due for the innovation of appending sol-fa initials to notes, the credit is due to the method which first adopted it—viz., LETTER-NOTE.

My task, or rather my privilege, is ended: I have endeavoured to give an outline of Mr. Waite's musical history, and now have only to record the concluding event of all—his death, which occurred in 1868. In so doing, I cannot do better than reprint

an obituary notice which appeared in the *Tonic Sol-fa Reporter* of December in that year. This notice has a double interest, not only because it contains an extract from the *Orchestra*, but also because I have had occasion to rake up the ashes of an old controversy between Mr. Waite and *Tonic Sol-fa*: it is most gratifying to find that his work now receives full and hearty appreciation, that ancient feuds are forgotten, and that the end of the departed psalmist is PEACE.

The following is the notice referred to:—

“DEATH OF A MUSICAL PIONEER.

“Under this title the ‘Orchestra’ refers to the death of the Rev. J. J. Waite. It says, —‘Some twenty years since the lovers of hymns and hymn music were generally stirred by the lectures and classes of the Rev. J. J. Waite, formerly of Ilminster and afterwards of Hereford. Mr. Waite took the lead in the reformation of congregational music at a time when the members of the Establishment were very quiet on the point. He contended that the hymn was for the many not the few; for congregations not for choirs; and he was for providing congregations with such sufficient amount of musical capability as would prove a remedial measure for the defective condition of hymn music then universally prevalent. With him the hymn tune was to be such as would express the thought and feeling of the poetry; it was to be simple in phrase, continuous in idea, and symmetrical in form, so that it should appeal to the understanding and affection of the singer. Mr. Waite suffered under a total loss of sight, and unfortunately, he could not *see* music; he only heard it. By a very fair course of study he made his hearing a mental act as well as one of feeling; and from habit and learning and scholarship he made himself acquainted with that order in sounds which forms the constituent part of harmony and good composition. He had to learn the four parts of every tune he taught, for he taught without preceptor and without organist. The power of his memory was incredible: he knew the motion of every chord, where it came from, and whither it went, and upon one occasion he committed to memory more than a hundred and twenty tunes in less than a fortnight, and was prepared to teach them in class, and to detect any false rendering of a single note. In his preface to the first volume of his collective hymn music, he says: ‘I have travelled upwards of twenty thousand miles; lectured to about one hundred thousand persons; taught

my course of exercises to between thirty and forty thousand people; issued some thirty or forty thousand copies of my Tune-book, instruction and class books; distributed many thousands of instructional papers gratuitously; and, in fact, have contributed to the community books of the value of thirteen or fourteen hundred pounds.

Mr. Waite was for more than twenty years incessantly engaged in all parts of England, teaching in churches and chapels, and stood alone in his aptitude for communicating instruction, his correct taste, and general musical ability.

He was buried at Hereford on the 29th of October, his funeral being attended by about a hundred gentlemen, and the music used in the service was taken from the volume he had been instrumental in creating. Mr. Waite was of striking appearance, ready in speech, and of an excellent and winning manner. He was a freeman of Gloucester, in which city he was born, and came of an old much respected family. We also remember Mr. Waite with kindly respect and gratitude. His many heavy blows against the Tonic Sol-fa method and its promoters were quickly forgotten. We are glad to recall the enthusiasm which some twenty-six years ago he stirred in the hearts of thousands by the publication of his first "Hallelujah" with the admirable essays, by himself and the Rev. John Burder, of Stroud. We were then already inoculated with the educational principles of Miss Glover's Sol-fa system, but in the direct work psalmody, mighty, and sacred too, were the impulses which we derived from this book. It was, for its time, wonderfully pure in taste, it was also cheap, and within the reach of the poorest members of a congregation. We used it for five years at Plaistow, and take pleasure in still. When Mr. Waite adopted the plan of printing a Tonic Notation by figures under the old notation, he became very successful in gathering large classes and setting them to sing in four-part harmony. Usually the whole of the lower part of the building was assigned to women and children, youths with alto voices were stationed in the front gallery, men "with deep voices took their seats on the left, and men with higher voices on the right." It was in connection with Mr. Waite's first visit to London, that Mr. Binney published his grand prose-poem, "The service of song in the house of the Lord." Wherever Mr. Waite lectured, there the musical people of the district gathered together, and along with them many times their number of the unmusical. But thus arranged in groups, the good singers were

in the best possible position for helping the weak ones,—and grand were the full-voiced harmonies which he brought out from such a well-grouped congregation. Besides this the intelligence, and if we may coin a word, the keen, *ear-sight* of the lecturer added to the pleasures of the evening. But undoubtedly the great secret of Mr. Waite's power lay in the devoutness and earnestness of his own spirit. When the tune was once learnt it was nothing to him; and the words were everything. 'On one occasion half the members of the class were moved to tears while singing the hymn,—

Hear what the voice from heaven proclaims
For all the pious dead?
Sweet is the savour of their names,
And soft their dying bed.'

The tune was 'Windsor.' One of the ministers present that evening, when speaking of it afterwards, said: 'Sir, even I could not help weeping, though I did my utmost to suppress the feeling,' and, he added, 'I do not remember to have had so deep an impression made on me by any passage in the most effective sermon I have ever heard.'

It is not long since our friendly greeting on the steps of Weigh House Chapel—and now he has 'entered into his rest.'

Notes of Interrogation.

All queries and answers must be authenticated with the name and address of the sender.

REPLIES.

12. Whether F sharp or G flat is the correct notation of a given chromatic passage depends upon circumstances, such as the key in which the music is set, or to which it has modulated, the nature of the chord which accompanies, etc. A singer or violinist does not invariably intone F sharp in ascending, and G flat in descending passages, for the choice is determined by circumstances in like manner.—PHIL. HARMONIC.

A KNOWLEDGE OF HARMONY is invaluable alike to the vocalist, the pianist, the organist and the harmoniumist, giving them a reading power which otherwise they could only attain after many years' study; and also enabling them better to understand and appreciate, and, therefore, excel in and enjoy, the music which they perform. A class for study is now forming for particulars of which refer to the advertisement.

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Antimely Applause.

THE *Sutton Coldfield News*, in reporting a recent concert, has some thoughtful remarks on the custom of awarding applause during a performance, holding that such demonstrations are out of place, not only because they destroy the unity and continuity of such a composition as a cantata or an opera, but also because they are often entirely antagonistic to the sentiment of the subject. On the latter point our contemporary remarks:—

"Now let us just look how it looks in print. In the case to which we refer, for instance, the choir sang as follows:—

Hark the tower's deep-toned bell
Tolls some parting pilgrim's knell!
Sadly solemn—see what numbers weeping,
One now follow who in death is sleeping.

(LOUD APPLAUSE) !!!

Now we ask is that a proper sentiment to be greeted with 'loud applause,' and how do the words themselves look in print?"

We do not doubt that many another critic has put a similar question to himself. Only the other evening, when the rendering of a pathetic scena had "brought down the house," a listener, with tears in his eyes although he was a critic, remarked, "Solemn silence were the best applause." From a certain point of view, there can be no doubt that the *Sutton Coldfield News* is right. But then comes the momentous question, if applause is out of place, how can we render silence eloquent enough to express our appreciation of such a sentiment as sorrow; or, if silence will not serve the purpose, what demonstration can we substitute for applause which shall not be open to a similar objection? It is taken for granted that some outward manifestation is a *sine qua non*: this much is due to the artists, and is perhaps necessary to the audience if only as a safety-valve. What demonstration, then, will serve as well as applause? It is quite evident that putting a white handkerchief to our eyes, or holding it to our mouths in funereal fashion, will scarcely meet the case; indeed, unless an artist can so work upon the feelings of his audience as to *compel* such an exhibition, a theatre-full of people going through dumb show of this kind after a tragedy would only be the ridiculous after the sublime. It is equally evident that any pantomime whatever, intended to display sorrow on the part of an audience, would, if it became fashionable, only make the exhibitors ridiculous or hypocritical. We seem to need an inventor here—a master of ceremonies who shall devise some appropriate mode of expressing the

feelings, but which shall not at the same time appear as if it were done to order.

But, until the coming man comes, we must take things as we find them. In fact, it is doubtful whether it will be in his power to improve matters when he does come. Mentally as well as physically, we are "fearfully and wonderfully made;" and although it may appear paradoxical, it is nevertheless quite true that an audience *enjoys* the sorrow, the fear, or the anger which a well-sung or well-acted performance engenders. Ask little Miss Fifteen, who has a "good cry" over her midnight novel, whether she enjoys it: ask venerable Mr. Eighty whether he relishes the artificial excitements obtainable from a "sensation scene." Now audiences are made up of little Miss Fifteens and venerable Mr. Eighties: they *want* to feel the thrill of horror, imaginary though it may be; they have paid their money for the express purpose of undergoing that thrill; and just in proportion as an artist can excite it, so will he receive their gratitude AND their applause.

But some objectors will say,—“How conventional, how artificial, how hollow all this is!” Perhaps it is—perhaps it is not. The Romans carried out realism to its fullest possible extent in their gladiatorial combats: they had real fights with wild animals, real duels between deadly antagonists, and they applauded, not the representation of death, but death itself! Certainly, for some time past, we have been growing very realistic in our stage-performances: we have had real cascades and water-falls, real fairs and donkeys, real conflagrations and collisions—are we to carry out the principle still further and have real strikes and starvation, real sickness and death, real murders and real executions? If so, then we may have, and very likely will have, real sorrow and real indignation on the part of the audience. But, short of veritable demonstrations on the stage, perhaps it is hardly fair to expect realistic manifestations in the auditory. If a singer is able to excite a genuine outburst of feeling, so much the better for the singer; but, failing such histrionic or musical powers, so long as the artist is at liberty to make-believe to die one moment, and then come to life again the next (*behind the scenes*), the audience may surely make-believe at feeling disconsolate, and yet be allowed to express their enjoyment, although *in front of the scenes*, having in fact no other place where they can express it. Applause may be inconsistent, but somehow

it is natural, and being natural is permissible: even when the applause is wholly out of place and absurd, it is no worse than the incongruities involved by the performance itself.

But applause breaks the continuity of the performance. True, it does: but here again the stage itself sets the example and the fashion. The heroine, pursued by villains, and flying for bare life, calmly stops to tell her woes to the audience: or else the malefactor, on his way to the scaffold, keeps provost-marshal, executioner, assistants, and spectators waiting helplessly while he sings his last dying song to the audience. If the stage draws so much upon the imagination of the audience, it is not to be wondered at that the latter sometimes carry the absurdity a step further, even to the extent of securing an *encore* for such representations. Thus, habit being second nature, the meed of applause is customary as well as natural, and, whether timely or untimely, it will take a very new broom indeed to sweep away the long established usage.

Our contemporary suggests as a remedy the appointment of a president, and the withholding of applause until the conclusion of the performance. This would certainly remedy the impropriety complained of, but applause thus administered is less direct and hearty, and very likely to degenerate into a formal ceremony which means nothing. At present, artists and the public go upon "the ready money and quick returns" principle: the artist makes a point, and immediately receives his reward; makes another hit, and is again applauded. Thus the artist is able to feel the pulse of his audience as he proceeds, and from time to time obtains the stimulus necessary to him; on the other hand, the instant approbation of an audience is warm and spontaneous, and quite a different thing from a vote of thanks (or what is equivalent thereto) at the close of the performance. Upon the whole, we are inclined to think that the balance of advantage is on the side of the present arrangement.

The "conclusion of the whole matter," then, is this. We all object very much to the interruption of applause when we are impatient for the *dénouement*, or when we happen to be a critic and have made up our mind to applaud in print. But when the artist touches the right chord, and we feel a responding vibration in our own bosoms, the excitement *will* find vent in some shape, even though that shape should be a rub-a-dub on the floor. We opine, therefore, that walking-sticks and umbrellas will still remain

useful and necessary concert-going implements, for the simple reason that they are productive of the greatest possible noise with the smallest possible labour. For our own part, although we know it is very wrong, we utilize our bludgeon when occasion serves; and it is not unlikely that even our decorous contemporary sometimes feels moved to exercise itself in a similar manner.

CORRESPONDENCE.

VOICE REGISTERS.

To the Editor of the "Quaver."

Dear Sir,—Your correspondent, A.T., has indeed been most fortunate: he only "knows of one break"—viz., between what is really natural voice and what is not, and, "moreover, has never heard of any other." Many enquirers, like myself, will no doubt confess they have been troubled with hearing and reading about registers and breaks in the voice, since they began to think at all about voice-production. If A.T. will only refer to Tonic Sol-fa works he will not only learn there are more than one "break" or "register," but he will read of chest, throat and head voice, with a break between each; also of "upper thick," "lower thin," "optional tones," etc., and other terminology which it may be well for him to consider. Perhaps A.T. would kindly favour us with the names of two or three of the works he has searched that do not mention these matters, as it would be an advantage to find even one.

Permit me also to remind your correspondent that the subject of discussion is, "Are there in the *natural voice* such qualities and actions as to justify us in calling them registers and breaks?" As "chest voice" is generally understood to mean the lowest range of notes in a voice which immediately precede the *first* break, I suppose that there are none who hold there are breaks in a well-trained chest voice.

I am, Dear Sir,

Yours respectfully,

ENQUIRER.

MONTHLY NOTES.

THE Common Council of London has determined to found a Musical Academy in the City, the working expenses of the institution to be met partly by students' fees and partly by a sum of money voted from the funds of the corporation.

The competition for the Lady Goldsmid Scholarship for female pianists, at the Royal Academy of Music, took place on April 21st: there were seventeen candidates, and the scholarship was awarded to Dinah Shapley.

The Pirates of Penzance, a new melodramatic opera, composed by Sullivan and written by Gilbert, was performed for the first time in London on April 3rd, at the Opera Comique.

Dr. Bexfield's oratorio *Israel Restored*, first produced in 1852, was performed at the

Royal Albert Hall on April 15th, conducted by Mr. William Carter: and on May 6th, at the same place and under the same direction, Dr. Dearn's oratorio *Israel in the Wilderness*.

For the Leeds Musical Festival the works selected will include the new oratorio to be written by Mr. Arthur Sullivan, entitled, "David and Jonathan," Mendelssohn's "Elijah," Handel's "Samson," Haydn's "Creation" (Parts I. and II.), Spohr's "Last Judgment," Barnett's new cantata, "The Building of the Ship," Bennett's "May-Queen," Mendelssohn's psalm "When Israel out of Egypt came," and Beethoven's "Choral Symphony" (No. 9).

SUNDAY EVENING MEETINGS FOR THE PEOPLE.—The unparalleled success which has attended this movement reached its climax on Sunday evening, on the occasion of the 28th and last meeting of the present season at the Bristol Street Board Schools. The rare musical treat provided by the committee, consisting of some of Handel's master-pieces, rendered by a choir numbering about forty voices, under the able direction of Mr. T. G. Locker, with the additional attraction of a lecture by Mr. Locker himself on "The Life of Handel," was sufficient to draw an audience far exceeding the capacity of the spacious building to accommodate, and hundreds were unable to obtain admission.—*Birmingham Daily Mail*.

On Tuesday last the members of the Philharmonic Society gave another of their delightful open rehearsals at the Town Hall, and from the crowded state of the Assembly Room it was evident that the society had lost none of its popularity. Nor is it likely that it will do so, so long as it can keep up such a high standard of excellence as that attained on Tuesday last. It is true the

society has made perceptible strides in each of its terms under the able and faithful teaching of Mr. T. G. Locker, and there has been a marked improvement at each of the open rehearsals over its predecessor, but we should be inclined to say that the rehearsal of Tuesday evening showed proportionately a more marked improvement than on any previous occasion. Romberg's "Lay of the Bell" is a difficult piece, and we believe quite new to the members of the society, as it was undoubtedly to the majority of the audience, and that so comparatively young a class including a large number of beginners, should in so short a time have been able to master so long and difficult a piece is the strongest testimony alike to our own natural aptitude for music and the care and ability of their instructor.—*Sutton Coldfield News*.

The new Education Code for 1880 continues the grant of one shilling per scholar in cases where the teaching is *by note*, but reduces to sixpence that of ear-singing. The organ of the Tonic Sol-fa method is in doubt whether the term *singing by note* is intended to be applicable to sight singing from the Tonic Sol-fa notation, and advises its adherents to memorialize their lordships, the Committee of Council, on this subject. A discussion bearing upon the same subject has appeared in the *Schoolmaster*; and it certainly is advisable to have the precise meaning of the term defined, otherwise some who are merely ear-singers by note, as described in last month's *QUAVER* may consider themselves entitled to the grant for reading.

Mrs. Weldon, known in connection with "Mrs. Weldon's Choir," who in March last had an action for libel brought against her at the Central Criminal Court, Old Bailey, London, by Mr. Riviere, received on May 24th sentence of four months' imprisonment.

THE "QUAVER" COMPOSITION CLASSES.

A NEW POSTAL CLASS, for beginners, commences July 1st. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

Entrance Fee, 1s. Correction of Exercises, per set, 1s.

Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

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The Quaver,

June 1st, 1880.



WITH deep regret we announce the death of Mr. John Curwen, the well known and widely respected originator of Tonic Sol-fa, on May 26th, at Heaton House, Heaton Mersey, near Manchester, after an illness of five days' duration. At the date when this was written, full particulars had not transpired, but it appears that Mr. Curwen had been on a visit to some friends at Heaton House when he was seized with the illness which terminated fatally.

The event will be felt as a personal loss by thousands, not only among his own disciples, but also throughout the still wider circle of those who knew and admired him. To Mr. Curwen's skill as an educator, to his public spirit and musical foresight, and to his devoted personal efforts for the spread of musical education, the public are indebted for a vast proportion of the progress made during the past thirty years.

By a singular coincidence, there appears at another page of this number an obituary notice of the late Mr. Waite, penned, there is little reason to doubt, by Mr. Curwen. And now the greatest of the musical pioneers has himself passed from our midst.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

TO CORRESPONDENTS.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 15th of each month.

The name and address of the Sender must accompany all Correspondence.

HARVEST SONGS, published in penny numbers, in "Choral Harmony."

- | | | | |
|-----|---------------------------|-----------|--------------|
| 1 | The Reapers | - - - - - | Cobville. |
| 9 | Harvest Time | - - - - - | Storace. |
| 42 | The Gleaners | - - - - - | Mendelssohn. |
| 147 | The Harvest Home of Earth | - - - - - | Fowle. |

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HARVEST ANTHEMS AND HYMNS, published in "Choral Harmony," in penny numbers.

- | | | | |
|-----|--|-----------|--------------|
| 7 | The Lord is my Shepherd | - - - - - | Pleyel. |
| 14 | Make a joyful noise | - - - - - | R. A. Smith. |
| 17 | Sing unto God | - - - - - | Do. |
| 31 | The Earth is the Lord's | - - - - - | Do. |
| 48 | O praise the Lord | - - - - - | Do. |
| 59 | { With Songs and Honours sounding loud | - - - - - | Haydn. |
| | { Hymn of Thanksgiving | - - - - - | Mason. |
| 75 | Blessed be the Lord | - - - - - | R. A. Smith. |
| 140 | O praise the Lord | - - - - - | Weldon. |
| 143 | Harvest March, Song, and Hymn | - - - - - | Fowle. |
| 144 | O Lord, how manifold are thy Works | - - - - - | Do. |
| 146 | Harvest March and Hymns | - - - - - | Do. |
| 154 | Bless the Lord, O my Soul | - - - - - | Mosart. |

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SPECIAL NOTICE. On and after January 1st, 1880, only the music pages of THE QUAVER will be stereotyped, and, as the letter-press portion will not be reprinted copies of the latter cannot be obtained after the month's edition is sold out.

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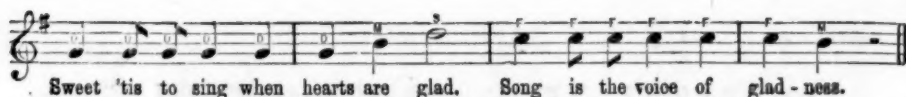
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2. Because good CONGREGATIONAL PSALMODY is easily secured when the singers can READ music as well as PERFORM it.
3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice TUNEFULLY as well as THANKFULLY.
4. Because SINGING is a pleasing means of EDUCATION, powerful for good in the Day School, Sunday School, and Family.
5. Because SINGING is a healthful, social, and inexpensive RECREATION, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.
6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have “no ear for music.”
7. Because MUSICAL EDUCATION, be it much or little, should COMMENCE with the musical instrument provided by the Creator: if the VOICE and EAR are first trained, the use of all other instruments is facilitated.
8. Because they who are able to SING AT SIGHT can read music for themselves, instead of helplessly following other people.
9. Because resorting to an instrument in order to learn a tune is a LABOUR and a SLAVERY quite unnecessary.
10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.
11. Because the LETTER-NOTE METHOD helps the Singer in this matter.
12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

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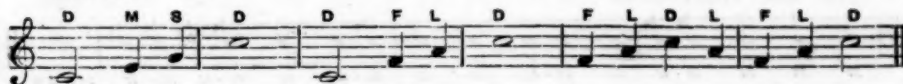
FOR CHRISTMAS AND NEW YEAR.—"Choral Harmony," Nos. 7, 11, 78, 97, 125, 126, 127, 128, 135, 141, 142, 148, 149, 156, 157, and 162.

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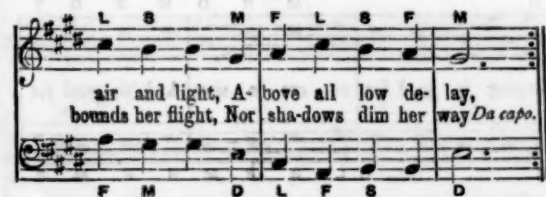
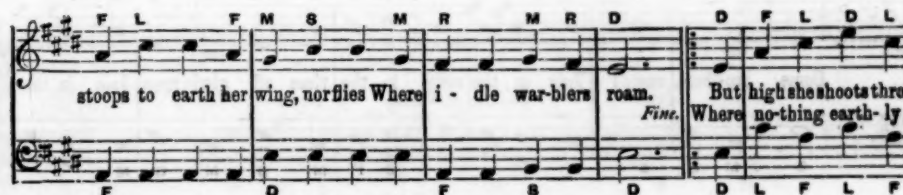
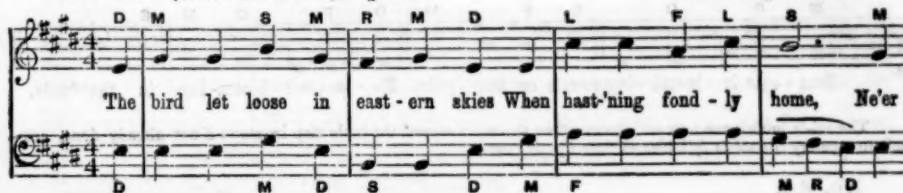


No. 38.



No. 39. The Carrier Pigeon.

Words by MOORE.



No. 39 employs the bass clef: refer to Chap. II., also page 48.

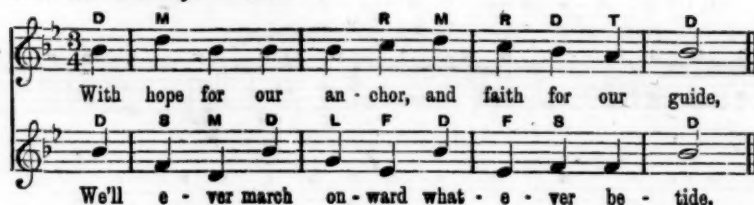
The dots after the first double bar, and before the last, signify that the intervening strain has to be repeated. Generally four dots are used, but sometimes only two as in the bass staff: the meaning is the same.

No. 40. Chant.





LESSON VI. The Triad of Fa. Quavers.

No. 41. Round for 2 voices.



With hope for our an-chor, and faith for our guide,
We'll e-ver march on-ward what-e-ver be-tide.

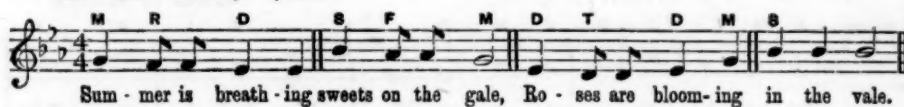
A quaver,  or , is half the length of a crotchet: the time-name for two quavers is *ta-te*, pronounced *tah-tay*.

No. 42. Time Exercise.



ta ta ta ta-te ta ta-te ta ta ta-te ta ta-te ta-te ta a a a

No. 43. Round for 4 voices.

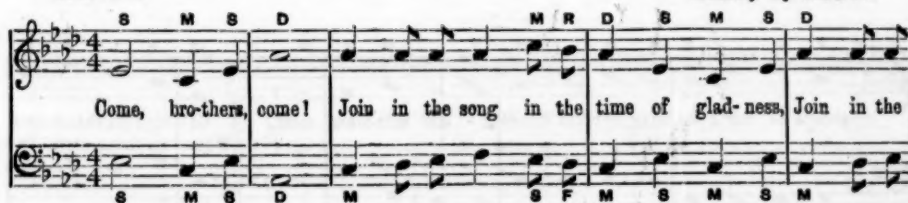


Sum-mer is breath-ing sweets on the gale, Ro-ses are bloom-ing in the vale.

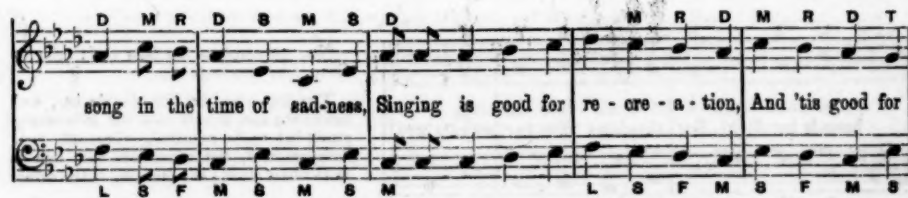
The sol-fa initials are now withdrawn when the notes ascend the scale step by step: if not already done, commit to memory the sol-fa syllables in their upward order.

No. 44.

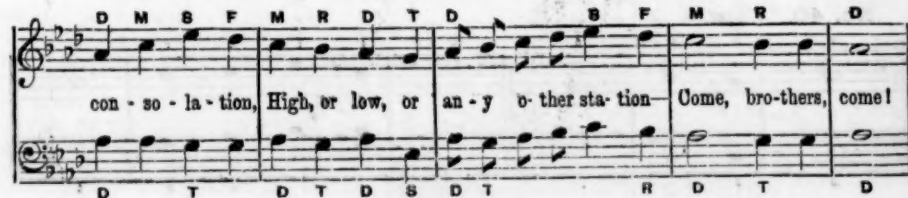
Melody by ROOT.



Come, brothers, come! Join in the song in the time of glad-ness, Join in the



song in the time of sad-ness, Singing is good for re-cre-a-tion, And 'tis good for



con-so-la-tion, High, or low, or an-y o-ther sta-tion—Come, brothers, come!

LESSON VII. Quavers.

No. 45.

Anonymous.

M S M F M R M R D

Scat-ter smiles, as you pass on your way, Thro' this world of toil and care; Like the

M S D T L S D

F M R D T L S D' D T

beams of the morning that gent-ly play, They will leave a sun-light there. Scatter

T D T L S F M S D S L

R D T L S D T

smiles, bright smiles, Scat-ter smiles as you pass on your way, Scat-ter

T S D S M F M R S M S

smiles, bright smiles, Scatter smiles, bright smiles, Scatter (etc.)

R S M D R D

smiles, bright smiles, Scat-ter smiles, bright smiles.

T S D M D S S D

smiles, br't smiles, Scatter smiles, br't smiles, Scatter smiles as you pass on your way.

The sol-fa initials are now withdrawn when the notes descend the scale step by step : if not already done, commit to memory the sol-fa syllables in their downward order.

Two or more quavers grouped together, as in No. 46, are sung to one word or syllable of a word.

No. 46. Round for 3 voices.

PURCELL

D

Sing we now gai-ly for sum-mer is come, The blue skies and green fields in-vite us to roam;

M

Sweet-ly the lit-tle birds sing from the tree, And all things seem hap-py and joy-ful as we;

Skies, birds, and green fields all join in one song, Then let us the strain u-ni-ver-sal pro-long.

LESSON VIII. Crotchet Rests.

No. 47. A Shower.

Met. ♩ = 90.

pp List! List! the soft-ly rust-ling sparkling show-er

pp List! List! the soft-ly rust-ling sparkling show-er

strews the mead with ma - ny a ben - ded flow'r. O'er the

strews the mead with ma - ny a ben - ded flow'r. O'er the

vale, O'er the vale, the rain - bow spans in peace,

vale, O'er the vale, the rain - bow spans in peace,

Bright with pro - mise all its hues in - crease.

Bright with pro - mise all its hues in - crease.

f

f

Rests indicate periods of silence equal in duration to the corresponding notes. The time-name for a crotchet rest is *sha*. The first line of No. 47 will serve the purpose of a time-exercise.

For the signification of *Met.* 90, see *Rate of movement*, Chap. II. For *pp*, *cres.*, and *f*, refer to Chap. III. The sign ' is explained at page 48; also the \wedge used in No. 45.

Reading Exercises. Exercises A, B, C and D give practice in reading (stating the sol-fa names of) notes which are a third apart. Exercises A and B are preparatory to Exercises C and D: use the former pair thus:—

1. having learned to repeat from memory the following series of *upward thirds*—DO MI SOL TI RE FA LA DO, read Exercise A, calling the first note DO and the other notes to correspond; next calling the first note RE; then MI, in like manner; and so on through the seven possible positions of the notes. This practises reading from notes which are *on lines*.

2. Exercise B, used in the same seven ways, gives similar practice with notes *in spaces*.

3. having learned to repeat from memory the following series of *downward thirds*—DO LA FA RE TI SOL MI DO, practise Exercise A *backwards*, in all the seven ways directed.

4. For notes in spaces, use Exercise B *backwards* in like manner, in all the seven ways directed.

5. Notice the fact, and commit to memory the rule, that notes which are a third apart are *similar*—i.e., both are on lines, or both in spaces; and the interval of a third on the staff might be described as *uniform* or *even*.

EX. A.

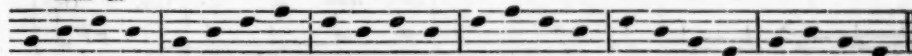


EX. B.



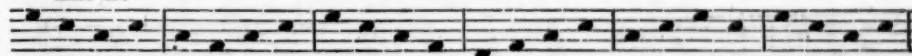
6. Next,—practise Exercise C for some time to come, reading forwards and backwards, in all the seven different ways; and if time does not permit its use in *all* forms during the same lesson, take care that each process has its due share of friction.

EX. C.



7. For notes in spaces, use Exercise D as directed for Exercise C.

EX. D.



Exercises C and D are preparatory to a future withdrawal of the sol-fa initials from the printed lessons; and as, moreover, reading thirds is the foundation of sight-singing from the ordinary notation, Exercises C and D cannot be used too frequently; only, as soon as they become rote-work, other successions of thirds should be substituted in the form of a diagram or otherwise.

LESSON IX. Dotted Crotchets.

A dot after a note lengthens it a half: a dotted crotchet is equal to a crotchet and a quaver. The time-name for a dotted crotchet and quaver is *ta a-te*.

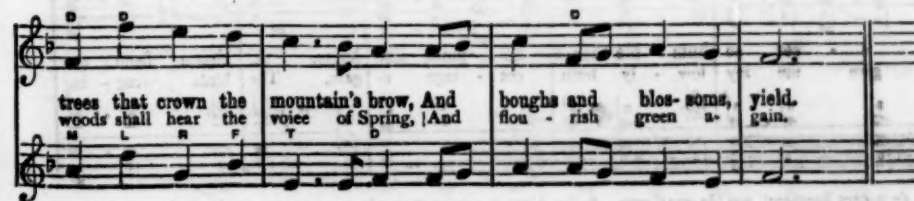
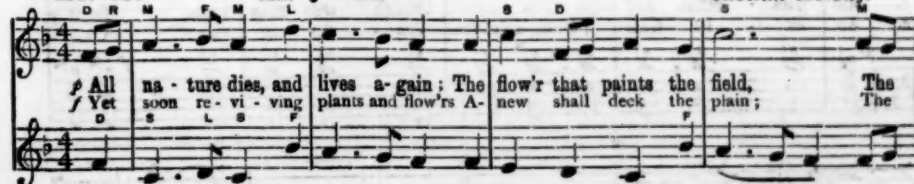
No. 48. Time Exercise.



No. 49.

Met. ♩ = 100.

Venetian Melody.



Nos. 49 and 50 are printed in "condensed score": alto on the treble stave, tenor on the bass.

No. 49. Met. ♩ = 120. The treble and alto may be sung as a duet. Border Melody.

1. The old - en time, the old - en time, How peo - ple love to praise, }
 (Repeat.) In prose and rhyme, the old - en time In old queen Bes - s's days! } The
 2. What though this time, the pre - sent time, - Has swal - low'd up the past, }
 (Repeat.) The fu - ture time, the fu - ture time, Will swal - low this as fast. } Then
 pre - sent time's a plea - sant time, If men would but a - gree To
 take your time, and pass your time, And good from ill di - vide, Or,
 let the time just take its time, And pass in mirth and glee.
 want - ing time, you'll lose your time, And then be cast a - side.

LESSON X. Dotted Crotchets.

No. 50.

The treble and alto may be sung as a duet.

Sicilian Melody.

1. Mid plea - sures and pa - la - ces though we may roam, Be it
 2. An ex - ile from † home, splendour daz - zles in vain; Oh,
 a - ver so hum - ble there's no place like home. A charm from the
 give me my low - ly built cot - tage a - gain, The birds sing - ing

* In 2-part harmony, use the small note. † For Verse 2, render the 2nd measure precisely the same as the 6th.

skies seems to hal - low us there, That seek thro' the world is ne'er
gai - ly that came at my call, But give me the peace of mind

met with else- where. Home, home, sweet, sweet home, there's
dear - er than all.

no place like home, there's no place like home.

Ad lib., *ad libitum* as regards the time, which is entirely at the discretion of the performer or conductor. *A tempo*, in time: used to countermand directions such as *ad lib.*, *rit.*, etc. *Rit.*, (*Ritenu*to), slower.

For *cres.*, *dim.*, *f*, *ff*, *f*, and other marks of expression, refer to Chap. III.

Interval Exercises. The succeeding exercises, with others given subsequently, exemplify every interval in the scale. Introduce them not later than Lesson VI., and use them until they can be *sol-fa*d from memory. Should any interval prove troublesome, first practise the exercise (or the required portion thereof) *without* the note which serves as a centre-point; and, as certain of the intervals near the end of each exercise are more difficult to learners, use at first just as much of the exercise as can be accomplished, adding the remainder at subsequent stages. The first division of each exercise tunes the ear to the key: the succeeding portion is the interval-exercise. The duration of each note is *ad lib.*

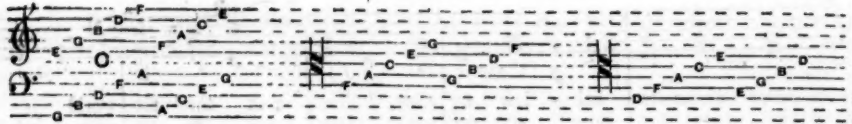
Ex. A. DO as a centre-point.

Ex. B. DO as a centre-point.

Ex. C. SOL as a centre-point.

Ex. D. SOL as a centre-point.

CLEFS.



TRANSPOSITION.

MUSICAL SIGNS AND ABBREVIATIONS.
D. C., *Da Capo*, repeat from the beginning.
D. S., *Dal Segno*, repeat from the *segno* sign.
staccato, short and detached.
mezzo staccato, half staccato.
> With great force and emphasis.

Fig. f.

G	DO
F	TI
D	SOL
DO	OB
LA	AM
SOL	Q
FA	MI
RE	DO
DO	O

Fig. n.

DO	FE
TI	LA
D	SOL
OB	AM
MI	RE
E	Q
FE	DO
D	O

Fig. g.

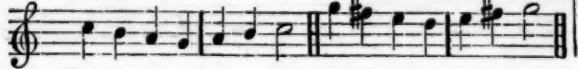


Fig. h.

Fig. i.



Fig. j.

Fig. k.

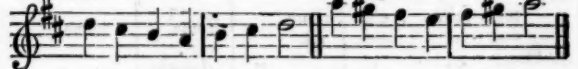


Fig. l.

Fig. m.

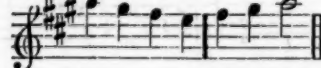


Fig. o.



Fig. p.

Fig. q.

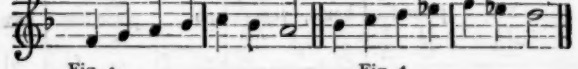


Fig. r.

Fig. s.

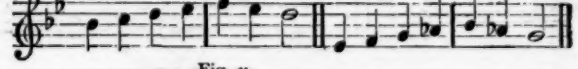
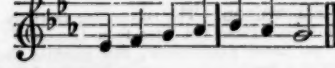


Fig. t.

Fig. u.



KEY SIGNATURES.



TIME SIGNATURES.

SIMPLE TIMES.

A minim, crotchet, or quaver to the beat.

COMPOUND TIMES.

Three quavers to the beat.



The Elementary Singing School,

Containing (with Part 1) the Songs, Rounds, Exercises, and Diagrams in
the ELEMENTARY SINGING MASTER, a Course of Training

On the Letter-note Method,

BY DAVID COLVILLE.

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No. 51.

MODULATION TABLE.

Key	C	G	D	A	E	B	F	C	G	D	A	E	B	F	C	Pitch
C	do	fa	TI	Mi	LA	RE	SOL	DO	FA	TI	MI	LA	RE	sol	do	C
G	ti	mi	La	Re	SOL	DO	FA	TI	MI	LA	RE	SOL	DO	fa	ti	G
D	la	re	Sol	Do	FA	TI	MI	LA	RE	SOL	DO	FA	TI	mi	la	D
A	sol	do	Fa	Ti	MI	LA	RE	SOL	DO	FA	TI	MI	LA	re	sol	A
E	fa	ti	Mi	La	RE	SOL	DO	FA	TI	MI	LA	RE	SOL	do	fa	E
B	mi	la	Re	Sol	DO	FA	TI	MI	LA	RE	SOL	DO	FA	ti	mi	B
F	re	sol	Do	Fa	TI	MI	LA	RE	SOL	DO	FA	TI	MI	la	re	F
C	do	fa	TI	Mi	LA	RE	SOL	DO	FA	TI	MI	LA	RE	sol	do	C

Each column represents the key stated. Modulation to the *related* keys consists (1) of a change from any column in the table to the next to the *right*, SOL becoming DO, in which case the sound which was FA is abolished for the moment, and FA-sharp is used instead, forming the TI of the new key; (2) of a change to the next column to the *left*, FA becoming DO, TI-flat being substituted for TI, and forming the FA of the new key. SOL and FA are termed respectively the *dominant* and the *subdominant*: therefore, the changes of key specified are technically called *modulation to the key of the dominant*, and *modulation to the key of the subdominant*.

In the event of a change of key, either FA or TI must disappear: these are, therefore, the two *distinctive sounds* of the key, i.e. those sounds the possession of which distinguishes it from the keys to the right and left.

LESSON XI. Minim Rests.

The time-name for a minim rest (—) is *sha a* or *sa a*.

No. 52. Round for 3 voices.

HAYES

Sweet Spring now decks the hills and vales, Earth smiles with love and glee,
Hark, Hark, joy - ful and free
The lark sings high - yon - der sky, The birds in ev - 'ry tree.

No. 53.

To en-joy life's beau-ty sa a Heav'n has sent us here: sa a Why make care a
 du-ty? sa a Why should care be near? sa a Why? 'a a Why? sa a Why should care be near? sa a

LESSON XII. Modulation to the Key of the Dominant.

This modulation is a change of one remove to the *right* on the modulation table (page 49). In Nos. 54, *a*, *b* and *c*, the sol-fa initials printed *underneath* the stave are those proper to the new key, and which are used in the case of a sustained modulation with a change of sol-fa. The initials printed *above* the stave are those for the key in which the tune is set, introducing FA-sharp (sol-faéd *fee*) : if any difficulty is experienced in singing this new sound, first practise the portion of music which has letters underneath. No. 54 *a* is preparatory to this lesson : the others may be taken now or subsequently as directed.

ACCIDENTALS EMPLOYED IN MODULATION.

SIGNS OF ELEVATION.

- * The *sharp* : employed to raise a note by the interval termed a *chromatic second*.
- * The *natural* : used to sharpen a note which is flattened in the signature, or by means of a previous accidental.
- * The *double sharp* : sharpens a note which is already sharpened in the signature, or by means of a previous accidental.

SIGNS OF DEPRESSION.

- b The *flat*: employed to lower a note by the interval termed a *chromatic second*.
- b The *natural*: used to flatten a note which is sharpened in the signature, or by means of a previous accidental.
- bb The *double flat*: flattens a note which is already flattened in the signature, or by means of a previous accidental.

The natural acts either as a flat or as a sharp, according to circumstances. The double sharp and double flat perform the same functions as a sharp or a flat in ordinary cases. The power of an accidental extends throughout the remainder of the measure in which it occurs, and, if the last note in the measure is raised or lowered by an accidental, the first note of the succeeding measure is affected in like manner: therefore, the symbol is not repeated should the sharpened or flattened note occur again in the same measure. For a similar reason, if it is desired to employ the same note in the same measure, *without* the effect of the accidental, a contradictory sign is used.

In music printed in Letter-note, these matters are simplified by the following arrangement, which invariably holds good let the accidental be what it may :—

When a note is *sharpened*, the letter is placed to the *right* of the note.

flattened left

No. 54 a.

No. 54 b.

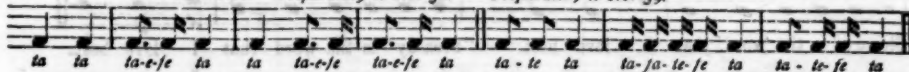
No. 54 c.



LESSON XIII. Modulation. Dotted Quavers and Semiquavers.

A semiquaver ♩ is half the length of a quaver. The time-name for four semiquavers is *ta-fa-te-fe*.

No. 57. *Time Exercise. Preparatory to No. 58. Preparatory to No. 59.*



When several quavers or shorter notes are sung to one word, they are grouped into twos, threes or fours. The above rhythms may be written thus:—



No. 59 may be practised before No. 58.

No. 58.

Words by MASSEY.

An *ad lib.* change of sol-fa is printed above the treble: the other parts may change in like manner.

* The last 3 measures may be sung first time as a duet for treble and alto.

The sol-fa initials are now withdrawn when the notes rise by the interval of a third.

No. 59. Round for 4 voices.

"Stea-dy" is the word that I love best, "Stea-dy" is the word that I love best.
True and stea-dy e-ver, flo-kle ne-ver, "Stea-dy" is the word that I love best.
Stead-fast, firm of heart, Thus we'll play our part,
With a stea-dy will, work-ing still,—"Stea-dy" is the word that I love best.

LESSON XIV. Modulation to the Key of the Dominant.

No. 60.

The glo-ry of sum-mer is fa-ded and fled, dead;
Re-pet. The wreaths that a-dorn'd her are dy-ing or dead;
Da capo. ff Will o-pen for win-ter a pas-sage at last.
The au-tumn is com-ing, and strong in his last, da capo al fine.

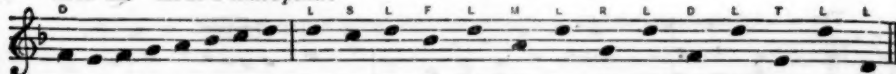
Interval Exercises. For exercises E, F, G, H, I and J, proceed as directed at page 47.

Ex. E. RE as a centre-point.

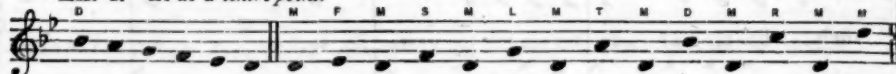
Ex. F. RE as a centre-point.

Ex. G. LA as a centre-point.

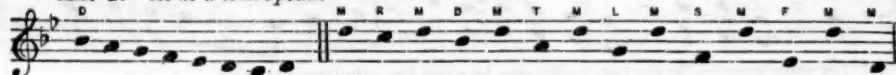
Ex. H. LA as a centre-point.



Ex. I. MI as a centre-point.



Ex. J. MI as a centre-point.



LESSON XV. Modulation to the Key of the Dominant. Quaver Rests.

No. 61. Time Exercise.



Taking Up. When the voice-parts "take up" in succession the work of the sight-singer is increased, for he must either obtain his note from some preceding voice-part, or, if the music is too rapid, he must remember the note until his turn comes, keeping it in his ear notwithstanding other sounds are being heard meanwhile. Prompt decision in taking up is absolutely indispensable, for any shortcoming in this respect will vitiate the performance: the singer, while he is counting the rests, must therefore have the note at the tip of his tongue, and ready for delivery at the proper moment. In endeavouring to acquire this faculty, practise No. 62 according to the directions given on next page.

No. 62. Rule Britannia.

Melody by ARNE. Words by THOMPSON.

When Bri - tain first at Heav'n's com-mand A - rose - - - from out the A - rose - - -

sure main, A - rose, A - rose, A - rose from out the a - sure main,

This was the charter, the charter of the land, And guardian an - gels sang the strain,



* The upper notes for the alto (DO, TI-flat) may be added (not substituted) after Lesson XVIII.

DIRECTIONS.—First, learn to sol-fa No. 62, including the small notes printed in the first and second lines: in this shape the voice-parts are through-going, and the pupil can devote his whole attention to mastering the quaver rest and the other new points in the lesson. When sol-fa'd perfectly, not before, let the pupil very softly sing the small notes, or simply hum the sound, so as to have the note ready for delivery the instant it is due. Lastly, cause the pupil to dispense with this aid: in which case each of the small notes is to be counted as a quaver rest, or each pair of them as a crotchet rest.

LESSON XVI. The Minor Mode.

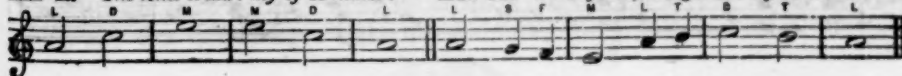
In the minor mode, LA is the root-sound, and performs functions similar to those of DO in the major (the mode hitherto studied). The oldest form of the minor mode uses the seven sounds without chromatic alteration; the most usual modern form employs SOL-sharp; and another variety uses SOL-sharp and FA-sharp. In the latter case, the upper half of the series is precisely the same as that of the major; but the lower half always differs in the fact that the third degree makes a *minor* interval with the root-sound, while the corresponding interval in the major is *major* (Chap. V.) The following table explains these and other points.

EX. K.		THE MAJOR AND MINOR MODES.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
Comparative pitch of the relative major and minor keys.]	DO TI LA LA SOL SOL FA FA MI MI RE RE DO DO TI LA	MAJOR MODE.	MINOR MODE.			TECHNICAL NAMES in the Minor Mode.	In the Minor it conveys a sense of																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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Tonality. The mental effect of the sounds, as described in No. 9, is greatly modified in the minor mode. DO is now comparatively insignificant, less restful, and very gloomy. LA has the post of tonic, and its sadness is increased. The cheerfulness of MI disappears, and, in the capacity of dominant, it has a certain bold mournfulness: its triad now includes SOL-sharp. SOL-sharp assumes the post of leading-tone formerly held by TI, and the latter leans slightly upon LA. FA remains solemn, and RE (of which only the *grave* form is used) serious, but both sounds are more tender. The effect of FA-sharp somewhat resembles that of LA in the major mode: in the minor mode it is a comma flatter than the FI employed in a change from a major key to its dominant. SOL (if used) is dull and heavy, and leans upon FA: FA, in its turn, leans upon MI.

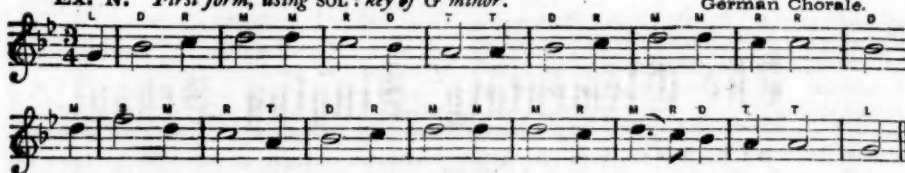
EX. L. The tonic triad: key of A minor.

EX. M. First form, using SOL: key A minor.

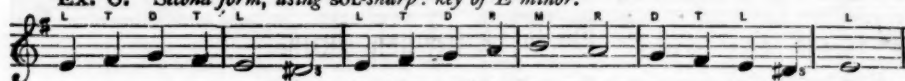


Ex. N. First form, using SOL: key of G minor.

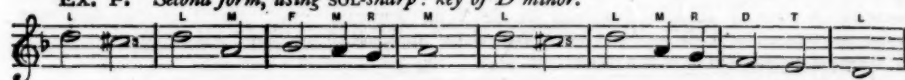
German Chorale.



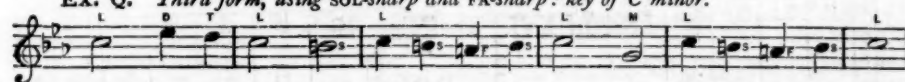
Ex. O. Second form, using SOL-sharp: key of E minor.



Ex. P. Second form, using SOL-sharp: key of D minor.



Ex. Q. Third form, using SOL-sharp and FA-sharp: key of C minor.

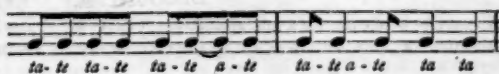


No. 63.

Melody by MASON.



Preparatory to No. 64:—



No. 64. Night. Welsh Melody, "Y Galon Drom." Words by DE MONTGOMERY.

